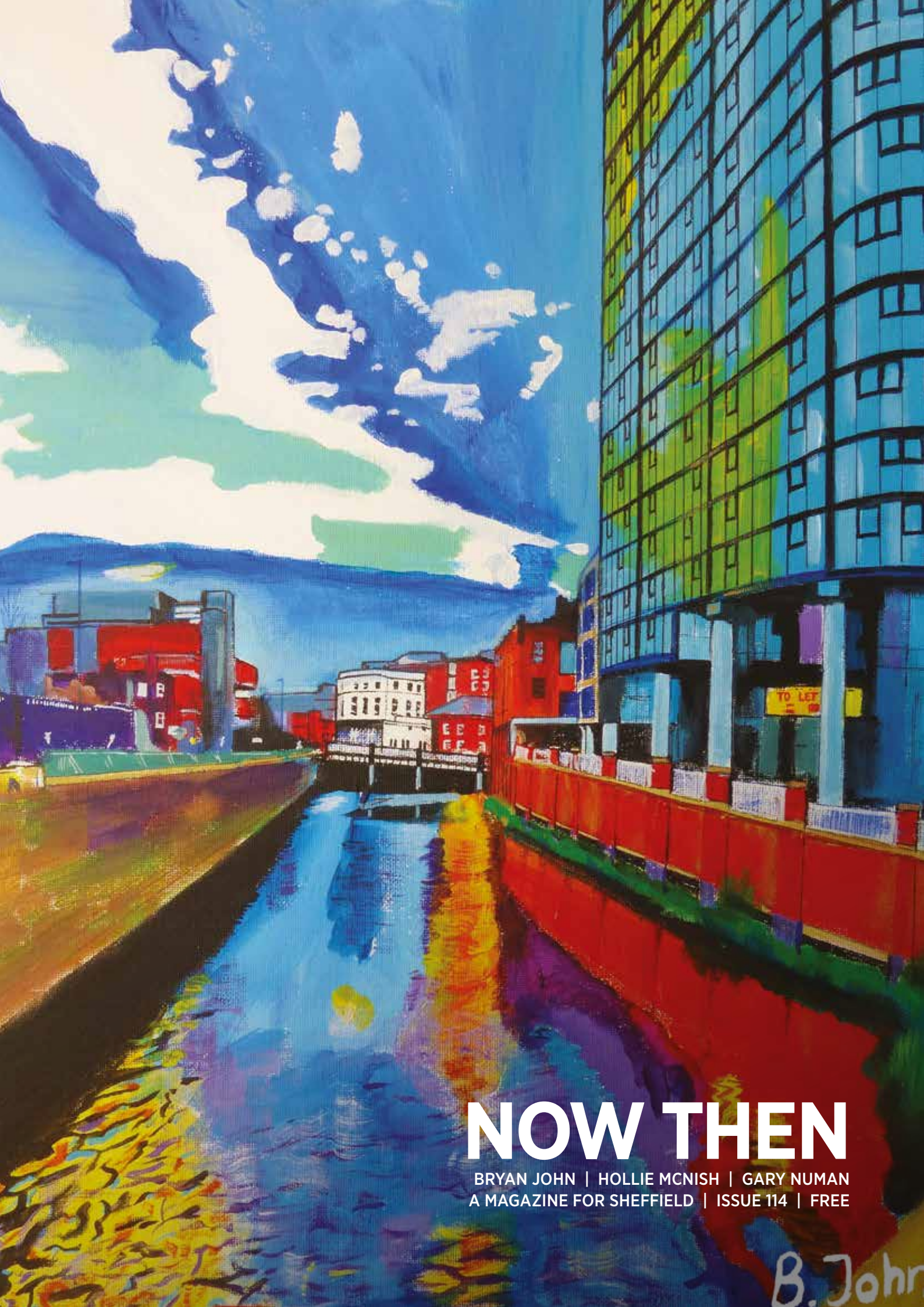
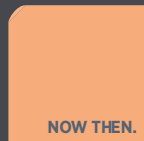




NOW THEN

BRYAN JOHN | HOLLIE MCNISH | GARY NUMAN
A MAGAZINE FOR SHEFFIELD | ISSUE 114 | FREE

B. John



NOW THEN IS A FREE MAGAZINE PUBLISHED IN SHEFFIELD, SUPPORTING INDEPENDENCE IN ART, TRADE AND CITIZEN JOURNALISM. LOCAL PEOPLE ARE ENCOURAGED TO CONTRIBUTE TO NOW THEN AND EACH ISSUE IS BUILT AROUND ARTWORK FROM A DIFFERENT FEATURED ARTIST.

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EDITORIAL

We're pleased to be back in print this month with a colourful feature from local artist Bryan John. There are some hard-hitting articles here, covering topics like time banking (p7), tenant rights (p15) and ethical banking (p13), plus interviews with up-and-coming poet Hollie McNish (p10) and the one and only Gary Numan (p44). We've also got the low-down on the new Theatre Delicatessen venue (p5), opening next month.

We're running a gig to launch the new King Capisce album on 15 September at Abbeydale Picture House, with support from Roller Trio. You should come down. More info in Live Picks (p41).

Another development at Now Then HQ is our regulation by IMPRESS, starting this month. It's really important to us that the standard of journalism in the mag is top-notch, so we're pleased to have set up a formal complaints procedure, as well as committing to follow the IMPRESS Standards Code.

Get in touch with me if you want to contribute to Now Then or just have comments you want to share. We now have a guide for new writers, which can be found at nowthenmagazine.com/sheffield/get-involved.

SAM
sam@nowthenmagazine.com

CONTACT

Now Then exists to support the many communities of Sheffield, so we welcome local people to get involved in writing and producing the magazine.

If you are a writer, please read our guide for new contributors - nowthenmagazine.com/sheffield/get-involved - and then contact the editor on sam@nowthenmagazine.com.

If you are a poet or prose writer, contact joe@wordlife.co.uk.

If you are a local trader interested in advertising in Now Then, contact james@opusindependents.com.

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LOCALCHECK

ENCORE FOR THEATRE DELICATESSEN

For over two years, Sheffield's Theatre Delicatessen occupied the former Woolworths on The Moor like a radical autonomous zone, a space to develop new performances that crossed all boundaries.

Audiences were treated to socio-political experiments, beautiful music and dance, thought-provoking drama and comedy, and completely weird stuff that seemed to create new genres. Many events were pay-as-you-feel. It even had a radical bookshop, Jepps, squatting in a corner. It was a creative open door for dozens of new collaborations. People got together to share projects and ideas about the world, dreams for a better future, amid the realities of post-crisis Sheffield.

The reputation of Theatre Deli became massive and respected, but the venue was due for redevelopment. Leaving time sadly arrived in June, but all is not lost. After a summer of discontented searching, they've found a new home on Eyre Street, St. Mary's Gate, next to Office Outlet (Need a clue? It used to be Staples). It's another 'meanwhile use' lease, but not a mere pop-up. They've got two years guaranteed and the possibility of an extension.

This new place is a well-deserved improvement – and it has heating. During August and September, the exciting challenge is repurposing a huge, hanger-like main space, creating a cool cafe bar, kitchen and further small studio and rehearsal spaces, one with mirror walls.

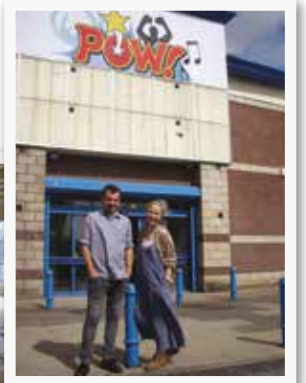
"We're still punk, still Sheffield and we're fighting on," said organisers Sarah and Seb. They're working alongside part-time staff and volunteers, as well as architecture students thanks to a University of Sheffield project called Live Works. They hope to make this off-the-Moor location into a leading venue for theatre makers and the wider community, while keeping existing links with the likes of Crisis, Age UK and LGBT Sheffield.

The first draft programme opens with a week of performances from 20-27 October. It's a high-powered start, featuring Forced Entertainment, Sheffield's legendary experimental theatre company which has shaken stages from the USA to Japan.

Wikipedia lists their stunning line-up of work going right back to 1984. They're joined by Third Angel, which has a similarly respected reputation for radical new ideas. In *Bed With My Brother* will present **We Are Ian**, a show based on the 80s illegal acid house rave scene. Dance as a political act – just what we need. An immersive Christmas show will complete the year with partying like it's 2017.

Ideas can evolve through words, through performance. If our messed-up society is ever going to improve it'll be because people at the grassroots start talking to each other, and today's socially-conscious theatre can open up that discussion. It may not be everyone's thing, but it offers the sheer joy of being with others for real-time performance, whether scripted or spontaneous, happening in the moment. If you share this enthusiasm, you're welcome to pop in and have a look, and maybe volunteer to help. Theatre Delicatessen is back!

Hosted by Alt-Sheff



live-works.org | theatredelicatessen.co.uk

NETHER EDGE FESTIVAL

15-24 September | Various venues

This is the third annual festival highlighting Sheffield's small but vibrant Nether Edge district. It features a range of events across multiple venues in a programme run entirely by community volunteers. Attractions from music to Asian food, massage to beer. The final celebration is a party in Chelsea Park. netheredgefestival.co.uk

DIVERSITY FEST

Sun 8 October | 1-9pm | Hagglers Corner

A free one-day extravaganza which packs dozens of performances into three stages in the delightful setting of Hagglers Corner, inviting and celebrating people of all ages, abilities, genders, sexualities, communities and ethnicities. Needless to say, all welcome.

diversityfest.wordpress.com/diversity-fest-2017



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TIMEBUILDERS

TALES OF AN ALTERNATIVE CURRENCY

It's been great to read in past issues of Now Then about Sheffield's desire to experiment with new types of economy and new forms of collaboration. The Sheffield Pound and the Sheffield Creative Guild are both existing initiatives that seek to broaden the way we work together and create added value that has a local impact.

At St Mary's Community Centre, we've been exploring some similar questions. How can skills and abilities that don't fit inside the mainstream economy be valued? Can we connect these with the assets in our neighbourhoods, like under-used buildings, left-over green spaces, waste materials, rejected food, corporate surpluses, spare goods and services? Can we see people not as 'service users' or burdens on a system, but solutions to a community's problems?

To help us get closer to the answers, we've developed a time banking scheme called TimeBuilders. If you've not heard of time banking, it's often described as an alternative currency based on hours, a way of helping people exchange skills using 'time credits' instead of money. One time credit represents one hour of work.

TimeBuilders has been developing an innovative time banking model that concentrates on group volunteering activities more than exchanges between individuals. Our members earn time credits by working together: cooking meals using surplus food, picking litter, growing food in unused spaces, teaching English to recent immigrants, and a host of other community projects.

Our focus on group volunteering comes from an understanding that in order to negotiate the challenges of life it's not enough to have a few close friends with shared experiences. Each person needs a large number of acquaintances with a range of experiences to draw upon for advice and support. Social networks provide the single most important buffer against mental illness, but at different times of life we can find that our social networks are not as strong as we'd like them to be.

Many chronic health difficulties do not respond to medication because they are caused by how people feel about themselves. A poll of UK GPs carried out by The Campaign to End Loneliness in 2013 found that between one and five patients a day attend their surgery primarily because they are lonely. We've seen that a person's self-esteem grows when they are defined by what they do and how they contribute, rather than their needs or problems. Earning and spending time credits can become a natural loop of meaningful tasks and informal socialising that leads to broader networks and friendships.

We've also learned that all types of people find value in

time credits: those with practical skills, those with life-long experience, those with creativity, those with plenty of time, and those with – the most important – natural people skills. Everyone can contribute whatever they have.

There are so many ways to earn time credits by volunteering, but creating ways to spend them remains a challenge for us. We have some great partners in Sheffield who give us their surplus, including football match tickets, swimming and skating vouchers, gym passes and theatre tickets. Our members run classes, host events and produce goods. But our time credit economy isn't quite as circular as we'd like it to be and we know the answer lies right here in our city.

We are always reaching out to form partnerships and welcome new members with new ideas, skills and passions. If you know someone with a business that has down-time periods or spare goods, perhaps they can be part of our time credit economy. Running an alternative currency is a challenging experiment. Join us in finding out how it can make a difference to people's lives.

James Starky



timebuilders.org.uk | sheffieldcreativeguild.com



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B. John



HOLLIE McNISH

PERSONAL & POLITICAL POETRY

Hollie McNish is one of the leading poets of her generation. We last interviewed her in 2014 (NT#67), when two of her poems had just gone viral. Since then she's won The Ted Hughes Award for *Nobody Told Me* – her memoir of poems and stories about motherhood – released another poetry book from Picador called *Plum*, written an award-winning play about women's football called *Offside* that's just finished a run at the Edinburgh Festival, and performed hundreds of gigs up and down the country. She's at the front of a new wave of poets, alongside Kate Tempest and Tony Walsh, who are bringing new audiences to poetry. We caught up with her ahead of her performance as part of Off The Shelf Festival of Words on 20 October at Firth Court.

Could you tell us a little bit about your latest book, *Plum*, and how it differs from your last book, *Nobody Told Me*?

It's different from *Nobody Told Me* because it's more of a standard poetry collection rather than a diary, there's not as much prose and I've also included poems that I wouldn't necessarily read on stage. I often write very short pieces that I don't perform because they haven't fit the format of live gigs. It's quite similar though. There's still a few diary entries and blurbs before poems. I don't really like the idea of someone reading a collection of my poems and not knowing what I'm talking about. I am coming around to some poems needing repeated readings, but it's not really how I write.

It's chronological, so it starts with poems I wrote at the

age of 8 and goes to 34. None of them were written especially for the collection. There's a lot of things in there I've never talked about before and a few things my family definitely didn't want me to put in, like getting chlamydia. My mum didn't want people to know! But with a lot of these poems I don't want to be embarrassed by them. All the taboos and shame around so many topics can really mess with people's heads.

Do you find it difficult to put so much of your own life into your writing?

It comes naturally while I'm writing but I've still got poems I would never share with anyone. It's difficult. I do feel sick sometimes, thinking I've said too much, but I feel more strange about that sort of thing on social media. I often get told that I should put more stuff up online. People want to know about you and your life and your children, especially because I talk about motherhood a lot in my work. I feel putting a picture of my daughter online would make me feel a bit sick but I don't mind sharing it in my poetry. You want to keep some things just for yourself.

How did you find the process of working with [Picador editor] Don Paterson and working with a more traditional poetry publisher?

I thought it would be much more strict than it was. I kept asking him what he thought, and he asked me what I thought. I imagine it must be difficult to edit people's work when they write in completely different ways. It was embarrassing and funny though, especially when you're sitting with somebody trying to work out how to edit a poem about blowjobs. It's

banned women from playing and justified this move by citing one doctor's note that said it could harm a woman's womb. The week before the ban, over 60,000 people travelled to Liverpool and paid to watch a women's game and all that money went to charity.

You've had such a huge reaction online to some of your more political pieces, such as those on immigration and breastfeeding. Do you feel like your writing is intrinsically political?

Yes, I think all writing is intrinsically political. Pretty much everything I do is constrained by laws, attitudes and social culture. I think breastfeeding is one of the biggest issues at the moment. You see all these documentaries and articles about capitalism, chain shops, fast food, McDonalds and Starbucks, and none of them include much about breast milk companies who are making billions every year from women who have difficulty feeding. It's ignored by debates and documentaries because people don't want to talk about a woman's body.

Poetry and advertising have become unlikely partners in recent years, with everything from chips to food delivery services advertising through poetry. Was it a difficult decision to get involved in the Nationwide TV campaign?

It was a difficult decision. I've turned down a lot of money in the last three years because I didn't want to promote a thing. It depends on what they want you to do as well. I'm not into just writing a poem about a product. I've also been offered a lot of voice-over work reading poems written by a marketing executive board, and I think 'Who do you think I am?' If you're

“I THINK ALL WRITING IS INTRINSICALLY POLITICAL”

quite a hard thing to talk about from a literary perspective. I don't think I can think of another part of my life where I've spoken to a man of his age about some of the things in my book. It was great though. He was really encouraging. We talked about how women's stories aren't deemed to be literary, like childbirth or pregnancy or periods. By the end it was very funny and he's a lovely man.

Could you tell me about your play, *Offside*, how you became interested in the project and where the play came from?

A London theatre company called Future Theatre wanted to write a play about the history of women's football. The political history of women's football is fascinating because it was banned for 50 years. They'd originally commissioned Sabrina Mahfouz to write the script and she loved researching the women's game, but she hasn't played much sport, so I was asked to come in because I used to play a lot of women's football. There were scenes in the changing rooms, captain's speeches and being on the bus to a game with all your mates, and she asked if I would collaborate with her on those. Then I ended up writing all of the monologues for [pioneering female footballer] Lily Parr. I just loved it.

I hope people do more with it. There's so much more politics in that story than we could fit in the play, partly because we were worried about libel. There were thousands and thousands of people watching the game in the 1920s and none of the women were paid. All of the ticket receipts went to charities, like hospitals, and some of them went to miners who were striking after the war. Then quite suddenly the FA

going to offer me that, at least ask me to write the poem as well. I also know they ask me because I have a lot of hits on YouTube. It's not because they love my work.

Obviously I'm not totally against it. I've done two myself. The two adverts I've done were poems I'd already written, and part of my decision-making process was thinking that these might be poems that would be nice for people to hear. If I just do them at poetry events or in my book they're probably never going to be heard by anyone like me when I was growing up, or who doesn't like poetry, or who doesn't have money to travel to a city to go to a reading. A lot of people have come to my gigs after seeing an ad. It's a hard balance.

Joe Kriss

Holly McNish performs at Firth Court on 20 October as part of Off The Shelf Festival of Words.

holliepoetry.com | offtheshelf.org.uk

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SEPTEMBER LISTINGS

Friday 01.09.17

A Charity event to raise money for WECare Worldwide, an organisation created to help the large population of street dogs in Sri Lanka. Featuring local bands Soapstone Dragon, Treebeard and The Silk Road, there will also be a raffle and other games on the night.

Saturday 02.09.17

Pow Wow Club All Dayer: Top DJ's from around Europe playing "Bad Ass 50's & 60's Rhythm & Blues" Vintage clothing, record stalls, and much more on offer throughout the afternoon. Starts at 12:30pm

Tuesday 05.09.17

Green City Blues: A fun and relaxed event where people get together and have a dance to some blues music. Attendees can get some tips from the host Lisa! Starts at 7:30pm.

Friday 15.09.17

Enda Kenny is an Irish-Born songwriter who has made his home in Melbourne, Australia since the late 1980's. His thoughtful, descriptive stories of his adoptive homeland have struck a chord with festival audiences all over Australia and are always memorable and spiced with plenty of humour. Doors at 7:30pm

Monday 18.09.17

On The Park Book Launch. Doors at 7:30.

Friday 29.09.17

A fundraiser for sufferers of MS. Featuring live music and much more.

Saturday 30.09.17

Krapwerk Gig: We will be playing the best electronic tunes from the 70s and 80s, and our good friends will be serving up the filling in a generously meaty sandwich. Free entry (unless you want to buy them a beer). Doors at 8:00pm

Plus the folk music singing session every Wednesday and quiz night every Thursday.

ETHICAL CASH

OUR CRIMINAL BANKS

You're in town and you need a coffee. Like, if you don't get a latte soon, you are going to KICK. OFF.

In front of you, Coffee Warehouse. They avoid tax, employ workers on zero-hour contracts and your mate said the CEO's a Tory. Next door, Frank's. A family-run, fairtrade bean shack, they employ your best friend's sister, keep your spending power local, and allow you to buy flat whites for Sheffield's homeless population. Where do you go?

If the answer's obvious, it's probably because like a lot of people you've got used to ethical consumption. But if you paid for that organic, free-range mochaccino with money you keep in a UK bank, there's a very good chance that how you spend your money is being ethically undercut by where you keep it. How good a chance? Well, 77% of us bank with the UK's four monetary giants, and these bad lads are up to some seriously heinous stuff.

The Royal Bank of Scotland has been in the headlines recently. As well as getting a whacking great \$1.3bn fine for fixing foreign exchange markets (criminality "on a massive scale," according to the FBI) and a further £390m for fiddling with LIBOR (more of that later), RBS has also been responsible for some mafia-style asset stripping.

In the aftermath of the financial crash, RBS needed cash quick. One way they got it was to force small businesses which banked with them into a special division of the bank, referred to internally as the 'vampire unit'. This unit would then force the businesses into unnecessary defaults. Bad news for thousands of businesses, but great news for RBS, who picked up some juicy assets in the process. John Mann MP labelled the so-called Dash For Cash scandal "the single biggest scandal since the 2008 crisis," which is impressive considering the stiff competition for that title.

Lloyds Banking Group have set aside an eye-watering £17bn for compensation claims after the 'mis-selling' of PPI. Payment protection insurance has become a bit of cliché in corporate bad behaviour, so it's worth going over the fundamentals. Lloyds sells you insurance which they know you'll almost certainly never be able to use. Simple as that. As in the RBS case, once again a major British bank is treating its customer base as a resource to be exploited, rather than a group to be served.

Bank with Barclays? Britain's oldest continually operating bank is currently facing charges of fraud, due to reach court in January 2019. In an unprecedented move, the charges are being levelled not just at senior executives, but at the corporation itself. This sort of thing doesn't usually happen, so watch this space. If you want an idea of the culture at Barclays

PLC, note how four of its former employees were jailed last year for rigging LIBOR, which basically means your mortgage went up for Barclays' profit.

HSBC will deal with anyone: Iranian sanction breakers, Mexican drug cartels, Russian oligarchs. In 2012, a US Senate investigation concluded that HSBC had been a conduit for "drug kingpins and rogue nations". The bank's misdemeanours are too many and too varied to be detailed here, but if you're happy with an organisation that sees a South American severed head and thinks 'kerching', then you need to take a long hard look at yourself, pal.

What can you do? Isn't there a reason the big four are so popular? Pfft. Severed heads? Sort yourself out.

It's never been so easy to switch. Online banking means it's simpler than ever to organise your money without a branch. The charity bank Triodos launched its Current Account this year, which means you can directly invest your money in good causes. Or there's Charity Bank, where the clue is very much in the name. Or building societies like Nationwide, or a number of smaller, regional organisations. I don't care where you move it. You're a grown up. It's up to you. Just get it out of the big four, alright?

For more info, search "move your money".

Laurence Peacock





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ACORN

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“THE TENANTS UNITED, WILL NEVER BE DEFEATED.”

This refrain could be heard up and down Abbeydale Road on Thursday 27 July, as around 100 protesters joined with us to oppose the illegal eviction of a Sheffield family. The huge show of support was organised by our campaigners from the tenants' union, ACORN.

Included amongst our number were Labour councillor Mohammed Maroof and Green Party councillor and Deputy Lord Mayor, Majid Majid, who joined the blockade around the building.

The Khan family* had asked for essential maintenance to be carried out on their flat, but the landlord had continually ignored their requests. Despite paying their rent, the family of four has been forced to live with a pest infestation and ongoing disrepair, including damp and broken kitchen units. Instead of carrying out the work, the landlord issued a hand-written notice giving the couple just four weeks to vacate.

Under UK law landlords must give a notice period of at least two months to tenants, such as the Khans, who hold fixed-term contracts.

Mr Khan, speaking about the protest, said: “This is the last option we have. We would like to move because the place is bad, but it is difficult to find an affordable home near our children's nursery and school.”

After we called the landlord to make him aware of what was waiting for him, he had a sudden change of heart and instead agreed to meet with us on a quieter evening.

This is by no means an isolated case and it highlights the wider problem of evictions and homelessness in today's rental market. In July, Joseph Rowntree Foundation reported that evictions are at the highest level on record, with 10,000 more tenants losing their homes in 2015 than in 2003. Rough sleeping has also risen for six years in succession and the primary cause for this rise in homelessness is eviction.

There are currently 12 million people living in rented accommodation in the UK and the homelessness charity Shelter claims that a third of these renters live in ‘non-decent homes’, which includes problems such as mould and damp. In 2013-2014, the health of 1 in 10 renters was affected by a landlord not making repairs or dealing with poor conditions. Considering that we pay the highest rents in Europe, double the EU average, something needs to be done.

This is where we at ACORN come in. We are a ‘union in the community’ and have been organising tenants since being founded in Bristol in 2014.

Our Sheffield organiser, Jonny Butcher, said: “We do two things; we protect members through direct action, such as anti-eviction actions, and we also campaign for policy change.”

An example of this is our successful take-down of the high street bank Santander in March. Buried in Santander's buy-to-let mortgage contracts was a clause known as a ‘rent rise clause’. This forced landlords to “get written advice from a qualified valuer” and “take all steps to ensure that [it] leads to the maximum increase in the rent which can reasonably be achieved”. On hearing about this, we mobilised in eight cities in conjunction with our Scottish sister organisation, Living Rent. The threat of our proposed action was enough to get Santander to remove the clause from contracts.

Back in Sheffield, the Khan family, thanks to ACORN, have been assured that they will not be evicted before they find a new home and the landlord has agreed to help them in this process. Unfortunately, not every family has this kind of support and unless more renters unite, landlords will continue to take them for a ride.

Ashley Birch



You can learn more about ACORN and become a member at acorntheunion.org.uk.

Ashley Birch is an ACORN member and acting Sheffield media officer.

**Family's name has been changed to protect their identity.*



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There's always room for a little bit of indulgence in life and treating yourself to a dessert is a proper taste of luxury.

Right now cronuts (croissant-doughnuts), with every kind of glaze and filling, and cruffins (croissant-muffins) are the dessert darlings. You'll find an abundance temptingly displayed at The Depot Bakery and Steam Yard.

If you want vegan or raw desserts, check out The Blue Moon Cafe, Make No Bones, and Fanfare at Union Street. But don't forget the classics. You'll get a bit of tradition at Jameson's Tearooms and Harland Cafe do great homemade cakes.

We spoke to Richard Storer, aka Chef Rico, the head chef at The Rutland Arms, and chefs Rob Wainwright and Matt Rhodes from 4eyespatisserie (suppliers to Steam Yard and The Captain's Cup) to hear what makes them

savoury things.

[Matt, 4eyespatisserie] We like to push ourselves and working with pastry means you have to work that extra bit harder to make it perfect every time.

[Rob] Patisserie is incredibly precise, so playing around with different ideas and flavours is a chance to explore the creative side of what we do.

If you think back to childhood, what sweet treat memories come to mind?

[Rico] I have three standout childhood memories: making peppermint creams with my grandma's friend, Elsie, chocolate chip cookies from the Be-Ro baking book, and a microwave recipe for chocolate fudge cake.

[Matt] Licking the spoon is a clear memory from being a kid, but making jam is the one I immediately think of. The smell of it still takes me back.

"PATISSERIE IS INCREDIBLY PRECISE"

passionate about pudding.

What is the best thing about desserts?

[Rico, Rutland Arms] The best thing about desserts is that you don't need them. They constitute part of the spectrum of inessential things that make life worth living. A dessert is like the fun bit of wearing clothes. It's the kimono and the glitter leggings.

[Rob, 4eyespatisserie] It's the whole experience: picking it out in the shop, unwrapping it and seeing the faces of people as they try it.

What are your favourite desserts to make?

[Rico] I'm most at home making things with flour, so my favourite desserts are probably pastry-based. It runs in the family. My dad makes all his own bread at home and my great grandfather ran a bakery. There's a brilliant Roux Brothers video online that'll teach you how to knock up a batch of puff pastry in under three minutes, and it's immensely versatile as the starting point for sweet and

Share your favourite places to go in Sheffield and beyond for desserts.

[Rico] Marmadukes has got the proper skills. The tiramisu at Proove in Broomhill is the gold standard and we're lucky to have proper bakeries like Forge, Seven Hills and Depot. Further afield, I'd put Las Vegas on a par with Lyon. Don't throw money away at the roulette table. Go to the best hotels, such as Payard in Caesar's Palace or Bouchon by Thomas Keller at The Venetian.

[Matt] Well, obviously all the places we supply our products to are brilliant! I used to live in Liverpool, so I'd say Artisan is a good shout.

[Rob] Bisous Bisous and Pollen in Manchester are 4eyes favourites too. I worked for Ottolenghi for years, so whenever I'm in London I call in.

Ros Ayres

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CHOCOLATE CAKE

Chef Rico, Rutland Arms

Everybody should have a chocolate cake recipe of some description, and once mastered this easy variation of a brownie will see you through emotionally-trying times and dinner party quandaries. The original recipe, which used ground almonds, was divulged to me after a visit to the amazing Baratzuri in Ramsbottom. We tried making it with desiccated coconut instead and the results were life-changing.

6 eggs
400g sugar
Pinch of salt
Half teaspoon bicarb
300g desiccated coconut

Beat the above ingredients together in a bowl until homogenous. They can all be added at the same time.

350g dark chocolate
300g olive oil

Melt the above together. The easiest way to do this is to put them in the microwave for 30 seconds at a time. When melted, beat the chocolate and olive oil mixture into the coconut and egg mixture.

Bake in a lined tray loosely covered with foil at around 180°C for 30 minutes. These final measurements are approximate, as you might have a deeper tray and all oven thermometers lie anyway. It's better to trust your judgement with stuff like this.

Once the cake is completely cool, pop it in the freezer for an hour or until it is sufficiently rigid to be cut cleanly with a sharp knife. This is a useful technique for getting really clean portions out of sponges and so on, as they take freezing very well.



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Wednesday 11th An Evening with Brenda Dickin – Clairvoyant
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WORDLIFE

HOSTED BY JOE KRISS



Three poems for you this month and our pick of the upcoming literature events in Sheffield. 'Like Emily' is taken from a brand new pamphlet by Sez Thomasin, who is a well-loved poet on the Sheffield literature scene. Their book, **Historical Plans of How Romans Made Drains**, is available from Sheffield publisher Picaroon Press. There's another poem from Gevi Carver's show **The Unsung**, which is back in the city on 28 September, and there's also a poem from Jo Hiley about a night out at The Brothers Arms. Watch out for Off The Shelf's full line-up also being announced this month.

Joe
@WordlifeUK

VERSE MATTERS

Thu 7 Sep | 7:30pm | The Holt

Verse Matters returns after its summer break for a show at The Holt featuring Ralph Dartford and the Bleeding Obvious, Sez Thomasin, Rose Condo and Ellen Barry.

WORDLIFE PRESENTS: SUPERHEROES OF SLAM FT. ALABASTER DEPLUME

Tue 19 Sep | 7:30pm | DINA

Superheroes of Slam is a national slam poetry competition with a final held in Manchester in October, a £250 prize and an Arvon residential. Wordlife is hosting the Sheffield leg with a feature set from Alabaster dePlume.

THE UNSUNG

Thu 28 Sep | 7:30pm | Theatre Deli

Gevi Carver's show returns for possibly its last Sheffield date, celebrating National Poetry Day in Sheffield at Theatre Deli's brand new venue at the bottom of the Moor next to Office Depot.

OFF THE SHELF FESTIVAL OF WORDS

7-28 Oct | Various Venues

Sheffield's annual gathering of poets, authors, broadcasters and the like is back in October for its 25th year. Includes authors such as Lee Child and poet Hollie McNish.

A Night Out

Suit and tie.
Best frock.
Polished shoes.
American tan tights.
Short back and sides.
Shampoo and set.
Pint.
Babycham.
Half eaten pork pie.
Empty packet of crisps.

Falling in love again.

Jo Hiley

The Unsung

For musicians in Mali (2012-2013)

Resisting a militant Sharia ban on live music.

If I could sing
I'd sing a song for all the folks who've struggled to be heard

For musicians in exile
youth orchestra conductors
drunk uncles and little sisters
for Maya Angelou and Gil Scott-Heron
for *Pussy Riot* and *The Plastic People of the Universe*
for Scott Johnson and Lina Prokofiev

If I could sing
I'd sing for Mali
whose mouth was once covered by a dead man's hand
for its ghost towns gathering dust
streets and schoolyards hushed
for the microphones and amplifiers
squealing in toxic bonfires
kora strings pinged from their pegs
by flickering tongues of flame
for the doors smashed in by AK-47 butts
hanging limply from their frames

If I could sing
I'd sing in Karaoke booths
in church
in the shower

I'd stand under your window
and serenade you with songs about your hair

I'd sail into your harbour
singing shanties about sea monsters and storms

I'd sing a song for Mali
for Toumani Diabaté
Amkoullel and Rokia Traoré
for those who did not stop singing
lungs full and faces brave
for the memory of Ali Farka Touré
still spinning in his grave
for the dismembered head of Edwin Dyer
caught in the wrong place

If I could sing
I'd probably be singing right now instead of talking
If I could sing
I'd write a concept album about dead poets

If I could sing
I'd sing for Mali
for *Scirocco*, the maddening wind
that curdles chaos in its belly
for the dry heat of the desert
for blistered feet and dust-choked lungs

If I could sing
I'd sing for sweaty gigs in run down pubs
for spending the whole night in the smoking area
for pissing off the neighbours
for campfires and football matches

for punch-drunk post-punks
for sycophantic new romantics
for mods and rockers and fashion shockers
for all night raves and songs of praise
and northern soul and rock and roll
and golden oldies oversold
in bargain bins in record shops
and rich kids miming on top of the pops

If I could sing
I'd sing for Mali
where music is the crude oil locked inside the very bedrock

If I could sing
I'd go into the desert and cry out into the night
and my voice would tremble down through the granite
and be carried away on the mad dry wind
and resound in every corner of the mad old world
and never stop

and never ever stop.

Genevieve Carver

Like Emily

Most people round here were born here, like their parents and grandparents, and they stay, like their children and grandchildren. People do leave, but they don't go far. They stay close enough to come home for Sunday lunch. They leave at least part of their heart here.
She left.
Took her suitcase, her dreams and all of her heart.
She was born here like the rest of us but she never really came from here. Her eyes always strayed to the horizon. She only ever smiled at her daydreams. Nothing here delighted her.
I hope she found her way home.

Sez Thomasin





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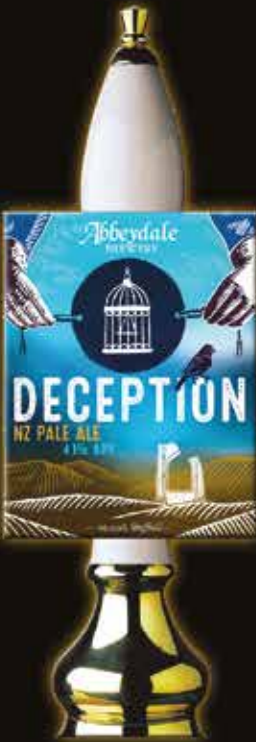
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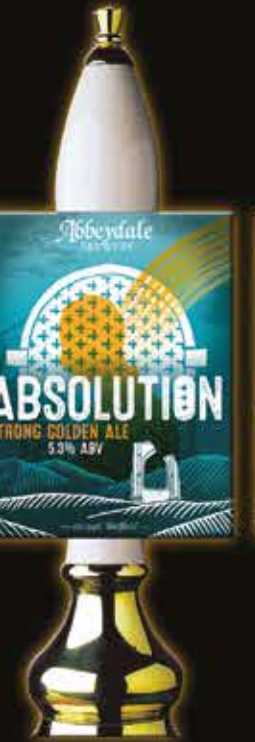
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SAD FACTS

CHLORINATED NEWS FOR LOW EARNERS



PROBLEM

By Brian Kindermelch

HELLO

NOW ME MUST SAY FIRST THAT BRIAN NOT NORMALLY WRITE LETTERS. ME HAVE MORE IMPORTANT WAY TO SPEND TIME. BUT BRIAN SEE SOMETHING TERRIBLE THAT REMINDED ME THAT BRITAIN IS BROKEN SO I NEED TO COMMENT TO HAVE MY VOICE HEARD AND HAVE MY SEE.

BRIAN LOOK ON TV ONE DAY AND SEE PEOPLE ARE CALL JEREMY CORBMAN PRIME MINISTER. PEOPLE ON TWITTER SAY TESRA MAY NOT PM BUT JELEMY COOLBAN IS. WHAT? BRIAN IS CONFUSED. HOW CAN COLBWEM BE PRIME MINISTER IF HE NOT WIN POLITICS RACE AND MAKE THE BIG CHART MORE RED THAN ANY OTHER COLOUR? BLUE IS THE MOST COLOUR IN PARLIAMENT. NOT RED. HOW HAS THIS PLEASE?

BRIAN IS ANGRY SAD AND MAKES BRIAN FEEL VERY SMALL, CRUMBLD AND STAMPED TO DEATH. BUT BRIAN IS NOT SMALL. BRIAN LIFTS ON THE WEEKENDS. BRIAN IS SWOLE. BRIAN HAS SWELLED BODY AND MIND TO PERFECTION.

BRIAN FEEL COMPLICIT IN SUPPRESSION OF CERTAIN VOICES IN THE DISCOURSE. ME FEEL GUILTY FOR UNDER-ESTIMATING YOUTH. BRIAN FEEL SAD LIKE TIME WHEN ME WATCH *Marley & Me* AND DARREN SPOIL THE ENDING. WHY DARREN?? I BOUGHT YOU A MEAL DEAL.

BRIAN MAKE HOMEMADE CHICKEN TIKKA MASALA TO EASE NERVES. NOW HOUSE ON FIRE AND BRIAN IS IN THE CRAWL SPACE. IT HAS BEEN FOUR HOURS. LOTS OF SMOKE. WHERE IS MY CAT? THIS IS JELSMERE CRIBSMANS' FAULT SOMEHOW.

THE MEME THAT SAVES SOCIETY

By Melissa Tender

Society venerates cats as the ideal mammals: languid, self-determined and obligation-free. Yet we are surprised that this same society produces a deluge of unemployed furniture-scratching layouts. But the memes continue; cats are deified daily online.

The female Giant Pacific Octopus lays thousands of eggs and spends months stoically protecting them. Then, after the last of her brood fly (swim) the coup, she dutifully dies. Truly this is the more fitting epitome of the ideal citizen.

I'm investing in a powerful lens, diving equipment and a watertight sack of comedy props. I will make the meme that saves society.

STATUES (REWRITE)

By Tracy Denholm

Recently been introduced to the concept of a statue. Hello people but rock did not consent to be sculpted into a representation of a 17th century biologist, or *anyone else*.

Rock has its own culture and should be displayed unadorned and unsculpted without the imposition of western colonialism on its perfect geological form.

Though I'm not sure how to create the plinths necessary to provide a platform to these beautiful entities without indulging in rank hypocrisy.

SEAN MORLEY (@SEANMORL), CHRISTOPHER DELAMERE (@SPINETROLLEY)
& PHILIP OKE (@DELITWEET)



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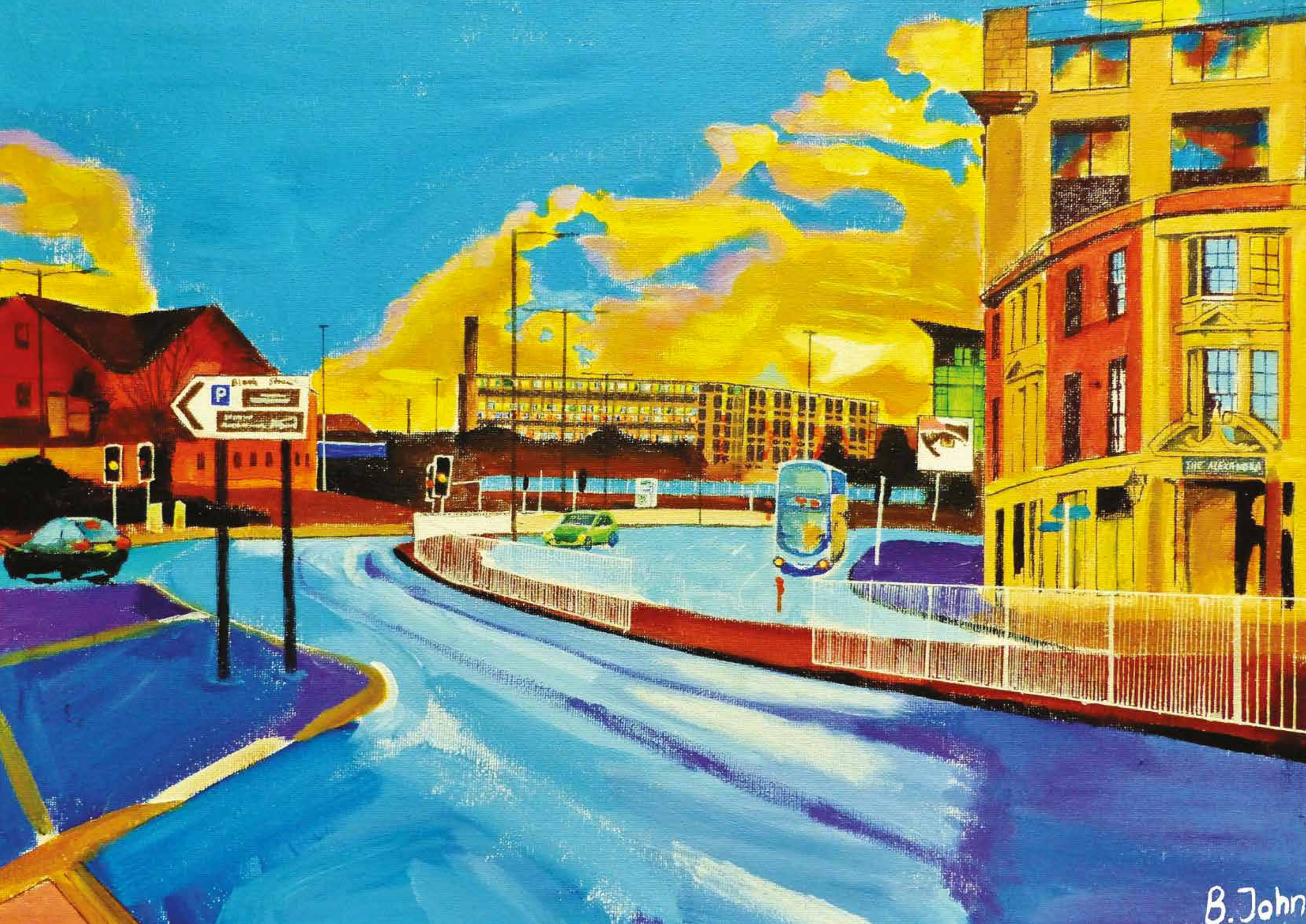
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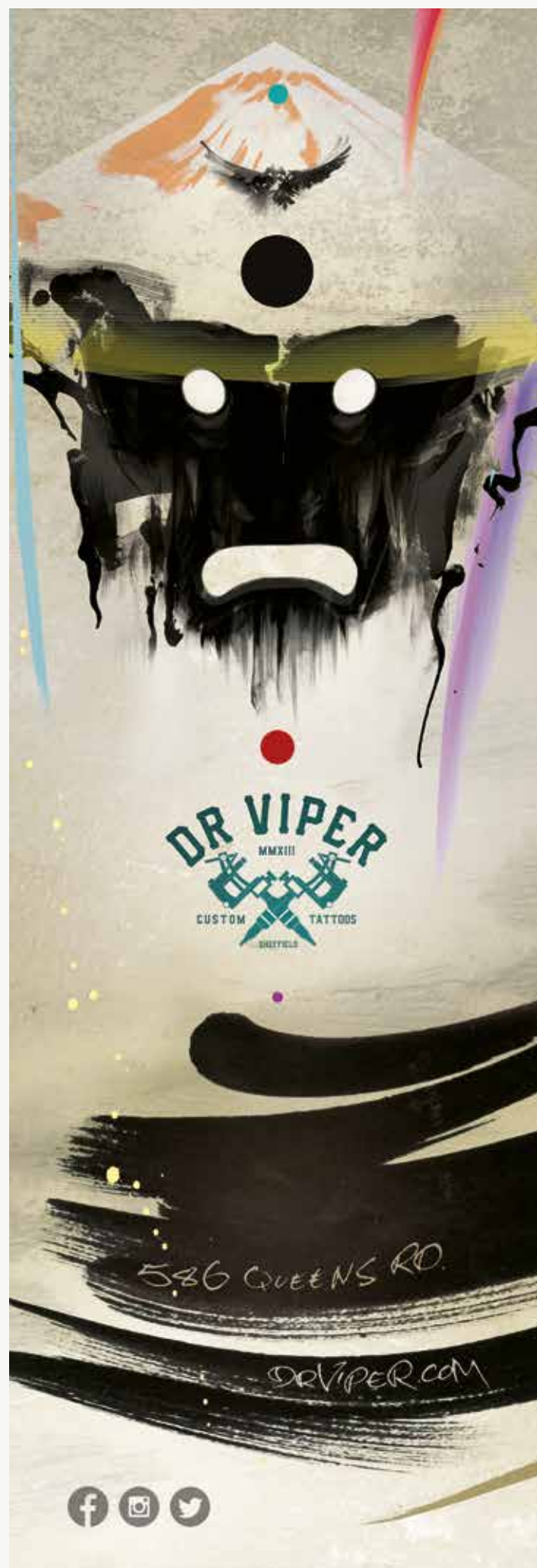
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B. John

BRYAN JOHN

EXPRESSIONISM IN SHEFFIELD

×

Coming back into print after our summer break, it's always nice to feature a bold and colourful art submission. Local painter Bryan John fits the bill nicely, with his striking pieces which capture scenes many of you will be familiar with.

Despite being early in his artistic career, Bryan has a very clear sense of where he's going with his work, as well as having - like any good Expressionist - a keen eye for colour and contrast.

Bryan told us more about his work, which is featured throughout this issue.

What brought you to where you are today? Why Expressionism?

I only started painting just over a year ago. I guess I was having a mini crisis, where I felt my creative output was being suppressed and I just needed to do something. I was reading a lot of art history books at the time and I was really

What is your working process? Do you work from photos?

Yes, I like to capture the image in the golden hour, just before sunset, when there is colour in the sky, preferably when there is good cloud coverage. Then I pick out the most prominent colour and work from that using the complementary colour theory, much the same as Delaunay and the Expressionists did: blues and oranges/yellows; purples and yellows; greens and reds. I like to keep the image realistic in terms of form and express myself through colour.

Is it important for you that you're primarily capturing Sheffield scenes in your work?

Yes and no, really. I am happy to capture other cities and places, but I see Sheffield as my home now (after seven years) and like other Sheffielders, I enjoy my city. It isn't exactly known for its architecture, but I think there is a certain charm about it. Plus it is a city in flux at the moment. You can't look anywhere without seeing a crane. It is nice to capture those changes.

"I LIKE TO CAPTURE THE IMAGE IN THE GOLDEN HOUR, JUST BEFORE SUNSET"

obsessed with the German Expressionists like Macke, Marc and Kandinsky, as well as Robert and Sonia Delaunay. I loved their use of colour and knew that had to feature in my work.

Expressionism was cut short by World War One - Marc and Macke were both killed, and the horrors soldiers saw contributed to the rise of abstract art as an escape - so I think there is a lot still to come from the genre.

How has your technique developed since you started out?

I started painting very simplistically - big brush strokes and basic figures without faces. I then started to practice from old holiday photos, where I would enhance the image through photo editing software to manipulate the colours.

But it was on the way to York train station at sunset when I noticed a red sky over the river that I realised that these colours were already there naturally and you just need to look closer.

Recently, I've started to include mistakes in my work, where I might liberally add colour to form a building and decide I went too far when I come to add an outline. I have started to keep this in, much like a child going over the lines in a colouring book.

What are your plans for the remainder of 2017?

I would like to paint other cities in the near future. I have this idea of working with a bunch of Sheffield artists and photographers, putting on a travelling exhibition to other cities which feature cityscapes of the city we exhibit in. 'Manchester: Made in Sheffield', or something like that.

I am doing a charity exhibition in November along with a friend's band, Mad Mods and Englishmen, who are providing the soundtrack. That's in The Crown pub in Stony Stratford, Buckinghamshire. I will be painting local scenes for that, as well as of the band, but no doubt I'll be back painting Sheffield again.

Sam Walby

bryanjohnartist.moonfruit.com

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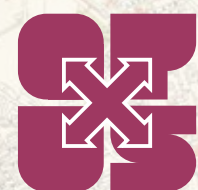
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Autumn
Highlights

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Kwaidan

Mon 30th October
Drama Studio
8.00pm
£10/£8 (limited no. of
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Thu 2nd November
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8.00pm
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Off the Shelf
present:
Dad You Suck
with Tim
Dowling

Tue 17th October
SU Auditorium
7.30pm
£8/£6.50

Off the Shelf
present: My
Life in & out of
Squeeze with
Chris Difford

Wed 25th October
SU Auditorium
7.30pm
£8/£6.50

European
Outdoor
Film Tour

Thurs 2nd November
SU Auditorium
7.30pm
£12.00

WiFi Wars

Tue 28th November
Drama Studio
7.30pm
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ROUNDUP

WHAT YOU MIGHT HAVE MISSED

With the print edition returning from its summer break, it feels like an apt moment to discover what's slipped under the radar. The Arcade Fire argument has been done to death and everyone's got a take on that LCD Soundsystem cover, so we've asked our writers to tell us what we've missed since we were last in paper and ink.

Tasha's found her obsession deepening with a certain Oxfordshire quintet, while Fred has had expectations upturned with a jazz and soul collage. Akeem's impressed with one of reggae's rising stars, while Samantha brings us 72 minutes of donkey talk. Meanwhile, Sams #2 and #3 have been digging fresh electronics from a UK veteran and the new one from Philly punks Sheer Mag. Check 'em out.

Listening to Chronixx's debut **Chronology**, you're reminded of where the finest reggae, and every other subgenre the music has produced, comes from. There are multiple standouts, such as 'Selassie Children', 'Big Bad Sound' and the unforgettable 'Skankin' Sweet', but Chronology isn't just great because it's a broad mixture of good music. It's truly enjoyable because it strives for optimism.

Akeem Balogun

In honour of their most renowned album's 20th birthday, Radiohead released **OKNOTOK** in June, and my obsession continues. Thom and co can do nothing wrong in my heart, and hearing one of the previously unreleased tracks, 'I Promise', live at Old Trafford made my year – even if my pre-ordered vinyl bundle still hasn't arrived...

Tasha Franek

One release stands tall this summer: Sheer Mag. **Need to Feel Your Love** is a brutal journey that mixes old school punk tricks with pop-laden hooks, making an album that is both dangerous and extremely catchy. Start with 'Just Can't Get Enough' and let the rest flow.

Sam J. Valdés López

I've never got to grips with Bombay Bicycle Club but **God First**, frontman Jack Steadman's first solo album, is a different beast altogether. Jazz and soul are sampled and blended with beat-building techniques borrowed from hip-hop, neo-soul and electronica, providing an excellent accompaniment to Steadman's soulful voice.

Fred Oxby

The film **Do Donkeys Act?** is 72 rhythmic minutes of donkeys and their incredible braying, with sublime commentary by Willem Dafoe. An enthralling cacophony of sound and image giving voice to creatures too often regarded as 'dumb', David Redmon and Ashley Sabin's film captures donkeys communicating with each other whilst healing from human cruelty and neglect.

Samantha Holland

I can't stop listening to Four Tet's tune, **'Two Thousand And Seventeen'**. Reminiscent of earlier records like *Rounds*, it sees instrumental hip-hop drift past at a glacial pace, the foil for an eye-wateringly beautiful dulcimer melody. Its sequel, 'Planet', is cut from the same cloth, but with a pulsing kick drum for transcendent dancefloor moments.

Sam Gregory

SOUNDWAVES

Local 'aggrobeat' band **Blood Sport** have released a new 12" on Helena Hauff's label, Return To Disorder. **Harsh Realm** is available on a limited edition 100-copy run with 'Boiled in Dust' on the B-side. Extended previews are available on the label's Soundcloud.

After ten years and four studio albums together, indie pop group **The Crookes** are disbanding after a farewell show at The Leadmill. The band, who count Richard Hawley among their fans, will play their final Sheffield gig on 30 September, with tickets available for £11.

The refurbishment of **The Leadmill** continues, with the city-centre venue receiving a new dancefloor in the main room. The club, which opened in 1980, is being done up in stages, allowing it to stay open throughout the summer.

Theatre Delicatessen is reopening on 20 October with ten days of festivities. Hosted in the old Woolworths on the Moor since 2014, the multi-purpose venue is moving into the old Mothercare store on St. Mary's Gate, with details of the opening party still to be announced.

LIVE REVIEWS

BANANA HILL

11 August
The Harley

In 1980 American composer and theorist Jon Hassell coined the term ‘Fourth World music’ with an album he made in collaboration with Brian Eno, **Fourth World, Vol. 1: Possible Musics**. On his website, Hassell defines Fourth World as being “a primitive/futuristic sound combining features of world ethnic styles with advanced electronic techniques.” Manchester-based crew Banana Hill have long taken that ethos and applied it to the dancefloor, blending global dance styles with the precision engineered machine funk of modern Western club music.

Nowhere is this approach more evident than in the genre of the ‘edit’, and Hill main man Cervo has released great club-ready edits of The Kondi Band from Sierra Leone and of ‘Mrhaba’ by Moroccan oud and guembri player Majid Bekkas. With it being Banana Hill’s first release as a label, the latter unsurprisingly got an airing as Cervo took control of The Harley’s decks for an all-night-long label showcase. He was billed as being joined by fellow label resident JVC who sadly couldn’t make it, leaving Cervo a full five hours at the helm.

He used the opportunity to cast the net a little wider, opening with slower and groovier soul sounds, including a remix of the seductive ‘Thinkin’ About Your Body’ by Bobby McFerrin. The bulk of his set was more house focused than I’ve seen him play before, perhaps reading the energy of the small but energetic audience, or falling under the influence of new label-mates at Black Acre. He finished up with the tune cited by Peter Shapiro in ‘Turn the Beat Around’ as the first real disco track, ‘The Love I Lost’ by Howard Melvin & the Blue Notes. The 1973 track’s hissing hi-hats and silky strings courtesy of producers Gamble and Huff continue to cast a spell, as do Banana Hill themselves.

Sam Gregory

MUSIC IN THE ROUND – RODERICK WILLIAMS & ENSEMBLE 360

20 July
Upper Chapel

The world premiere of Howard Skempton’s setting of D.H. Lawrence’s 1923 poem ‘Man & Bat’ sounded wonderful in Sheffield’s Upper Chapel, with characteristically superb performances from Ensemble 360 musicians and singer-in-residence Roderick Williams. Following his success in scoring Coleridge’s ‘The Rime of the Ancient Mariner’, premiered in Sheffield last May, Skempton explains he chose ‘Man & Bat’ because of its drama and compassion, among other qualities.

Skempton’s third large-scale commission from Maurice and Sheila Millward, ‘Man & Bat’ was just as impressive and pleasurable an experience as ‘The Rime of the Ancient Mariner’, yet quite distinct. Its quite different dramatic tone, and varied uses of each instrument, worked just as well to complement the singer’s engaging baritone delivery.

Containing considerable humour alongside marked pathos, the new piece’s range of emotion was richly expressed by Ensemble 360’s accomplished playing. Once again, Williams delivered a compelling rendition of Skempton’s work: beautiful phrasing and feeling, perfect enunciation, a symbiotic relationship with the seven musicians with whom he shared the stage.

The concert also included ‘a selection of English songs’ (by Gerald Finzi, Benjamin Britten, Herbert Howells and John Ireland) and Schubert’s Piano Quintet in A, D. 667, ‘Trout’. I’m no particular fan of settings such as Britten’s, but the clarity of Roddy Williams’ performances made all four songs a surprisingly rewarding experience – especially Finzi’s setting of Thomas Hardy’s ‘Proud Songsters’ – while the understandably popular piano quintet was exquisitely lively.

In addition, Roddy Williams performed Schubert’s song ‘The Trout’, accompanied by 360’s pianist Tim Horton. A delightful last-minute surprise, this worked well as an introduction to the programme, linking as it did the main instrumental piece with the short songs via Williams’ voice, and resonating with all the evening’s songs, as well as with Williams’ recent performances of Schubert’s song cycles.

Samantha Holland

LIVE PICKS

ERJA LYYTINEN

Wed 20 Sep | Greystones | £14.30

Combining her own songs with standards by Robert Johnson and Muddy Waters, Finland’s Lyytinen is recognised as a master of the slide guitar both at home and in the blues heartlands of the States. She’s bringing her group back to The Greystones after a stellar performance in October last year.

CAVALIER SONG / MYSTERON / ISIS MORAY / SLEEP TERMINAL / YO-DYNAMO

Fri 22 Sep | Audacious Art Experiment | £5

A night of ritual and magic led by Cavalier Song, who conjure primordial drones and churning bass loops to call to higher powers. Local cults Yo Dynamo and Sleep Terminal bring a bit of muscle, before a final set from Isis Moray which promises to ‘take us into the dark hours’. You’ve been warned.

SPACE DIMENSION CONTROLLER

Fri 22 Sep | Southbank Warehouse | £13.50

Inaugurating Sheff’s newest temple of rave in style, the PPG crew have invited Belfast oddball Space Dimension Controller to kick off festivities with his live show. There’s also disco doyen Dan Shake, NTS host Anu and support from Leroy, Dan J and a Saul’s Sessions takeover in Room 2.

ENTROPI

Wed 27 Sep | Lescar | £7

The OED defines entropy as a ‘lack of order or predictability’, thus perfectly fitting alto player Dee Byrne’s outfit, who combine angular but groovy jazz with improvised explorations. Joining Byrne is bassist Olie Brice, Matt Fisher on drums, Rebecca Nash on keys and trumpeter Andre Canniere.

THE HALLÉ

Fri 29 Sep | City Hall | From £17.92

(£5.60 for students and under 18s)

The North’s best orchestra return to their second city with two classics of Russian music: Tchaikovsky’s spectacular ‘Piano Concerto No.1’ and a full performance of Stravinsky’s score for ‘The Firebird’. Rounding out the romanticism is Debussy’s ‘Marche écossaise sur un thème populaire’. As ever, Mark Elder conducts and is joined this time by Australian pianist Alexander Gavrylyuk.

Although loud music is often more immediately appealing, what Brian Eno called ‘discrete music’ can paradoxically leave a greater impression. Eno discovered this while lying in a hospital bed, unable to turn up a harp record that had been accidentally left hovering on the threshold of audibility.

I thought of this story while listening to local percussionist Charlie Collins and Korean komungo player Eun-Jung Kim perform an intimate, improvised set at the Access Space. I had arrived slightly late to a near-silent opener, having cut it too fine at The Rutland. After my clattering and the subsequent tutting from others had subsided, I felt myself absorbed into one of the quietest performances I’ve ever attended.

Each click, scrape, tap and whirl of Collins’s array of percussive tools sounded especially sharp, and my ears strained to pick up the soft hum of Ryoko Akama’s electronic drone. As with John Cage’s ‘4’33”’, the coughs, gulps and movements of the audience inevitably became part of the improvised pieces being performed.

FORCE MAJEURE

Fri 8 Sep | Audacious Art Experiment | £7

Eclectic with the genres but consistent with the vibe, Majeure return with LURU from grime and bass label New Horizons and TACAT, resident DJ at leftfield Leeds collective Slut Drop. Repping Sheff are Yak from Pretty Pretty Good and the perennially zesty Fruit Boy of the Blood Sports.

THE CRÜXSHADOWS

Fri 15 Sep | Corporation | £20.50

Darkwave surely ranks as one of the oddest strands of twentieth-century music. It doesn’t quite fit with anything else. Since 1992 America’s Crüxshadows have done more to plough this particular furrow than anyone else, pitting banging dance beats and electro synths against Mary Shelley violins and arch Gothic lyricism from frontman Rogue.

KING CAPISCE: ALBUM LAUNCH & ROLLER TRIO

Fri 15 Sep | Abbeydale Picture House | £7

King Capisce return with their much-anticipated third album, **Memento Mori**. To celebrate the new album, Now Then and King Capisce are hosting a launch party in the beautiful surroundings of the Abbeydale Picture House, and naturally, you’re all invited.

THIS IS THE KIT

Sat 16 Sep | Hallam Union | £13.20

Led by musical magpie Kate Stables, This Is The Kit deploy an ensemble cast of flautists, saxophonists and interweaving vocalists to create a loose, jazzy take on alt-folk. 2015’s facetiously named **Bashed Out** was actually a carefully-crafted masterpiece and was followed by July’s **Moonshine Freeze**, with its seductive title track.

HOSTED BY SAM GREGORY

RECORD REVIEWS

VISIT NOWTHENMAGAZINE.COM/SHEFFIELD FOR REVIEWS
OF PARQUET COURTS AT THE LEADMILL, EVERY COUNTRY'S SUN BY MOGWAI,
LOVE WHAT SURVIVES BY MOUNT KIMBIE, AND HIPPOPOTAMUS BY SPARKS



THE NATIONAL

Sleep Well Beast

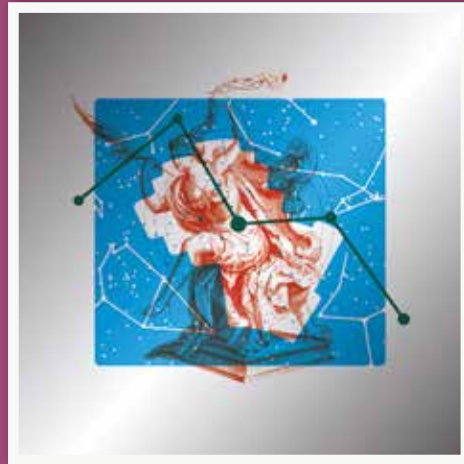
There's more than a hint of elusiveness lurking in The National's latest offering. **Sleep Well Beast** operates within the murkiest of daydreams, countering a well-sustained dead-eyed ambience with lyrics etching zigzags above the head of lead vocalist Matt Berninger. It's like being sung to from the bottom of a cave in the dead of night, and it's all the more intriguing and frustrating for it.

'Walk It Back' and 'Empire Line' begin with earnest intentions at delivering a distinct soundscape, but ultimately stall with strange and jagged passages at the midway point, including ominous spoken word pieces and a baffling snippet from a Karl Rove speech. Bruce Springsteen guitar lines punctuate 'Day I Die', and yet the song seems to lose interest halfway through and wander away again.

There are plenty of great ideas begun here – both 'The System Only Dreams in Total Darkness' and 'Guilty Party' are initially arresting and startlingly fresh – but what happens next fails to deliver on the promise. A faint glimmer of a Nine Inch Nails-inspired throb fills the air in a quick and mesmerising burst, but then dies before anything greater can be established.

The crown jewel lies with 'I'll Still Destroy You', arguably the ghostly centrepiece for the album. Berninger groans his way through an electronic minefield, spinning demented lines about molecules and metamorphosis. You hold your breath in anticipation before the track slips into the ether, and you wonder whether it was ever there to begin with.

Ethan Hemmati



HANNAH PEEL

Mary Casio: Journey to Cassiopeia

Recorded live at the town's Civic Theatre, this concept album about an 86-year-old Barnsley grandmother who dreams of exploring outer space hits the target straight away, with introductory track 'Goodbye Earth' flinging synthetic melodies into orbital curves. There's elements of **2001: A Space Odyssey** in the tones and classical instrumentation gathered in this collected network of space age escapism.

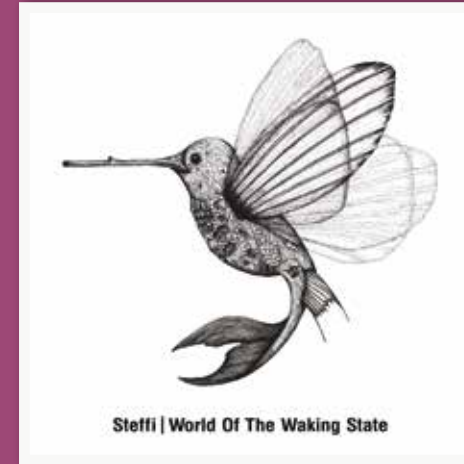
Beautiful phrases of sound seep with inspiration sought from the endless boundaries of space, to unveil soothing yet engrossing journeys. The enchanting 'Sunrise Through The Dusty Nebula' brings home a sense of wonder and grace, albeit outshone by the sensation of seeing shards of light streaming through coloured and continuously moving clouds of interstellar dust.

Elements of Tangerine Dream emerge in the use and layering of digital instruments. It's difficult not to take inspiration from the German group's extensive experimental work in synthesised music. Cosmic sounds fuse well with synthesisers and contributions from contemporary brass band Tubular Brass, forming smooth, ghostly climbs and planetary fly-bys.

As a concept album themed around an outer space setting, the fact that **Mary Casio** has no lyrics perhaps saves Peel from being typecast by well-meaning but eccentric sci-fi fans. Instead it leans toward the traditional, keeping it well within the reach of classical music fans as well as intrigued musos like myself.

Rowan Blair Colver

Hannah Peel and Tubular Brass will perform Mary Casio on 21 October at the Civic Theatre in Barnsley.



STEFFI

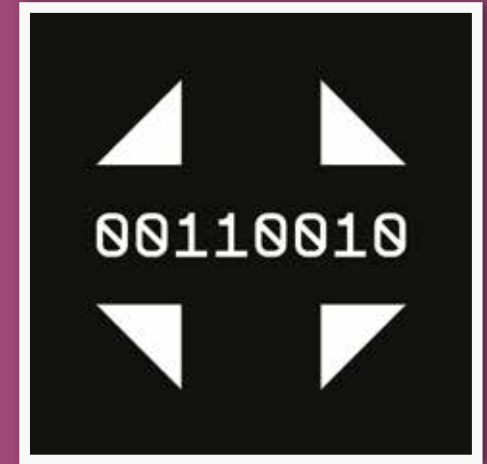
World of the Waking State

To those inclined towards the electronic side of the musical spectrum, Dutch-born, Berlin-based Steffi is as close to royalty as one gets in this day and age. A long-time resident of the Panorama Bar, a label owner and a promoter, Steffi's productions have always been meticulous, informed and consistent. Her latest work is **World of the Waking State**, her third solo record on the equally regal Ostgut Ton imprint.

Far from the bleak driving techno that Ton are often known for, this record places melody at the centre of its sound. It's certainly made from the perspective of a house and techno veteran, focusing on one idea per track which evolves slowly over several minutes. Synths and pads are used to create futuristic, somewhat melancholic sketches with minimal beats which only occasionally hint at four-to-the-floor, before dropping into rolling electro rhythms. The album maintains intrigue over its ten tracks without losing continuity, something not often achieved with electronic music.

I really enjoyed this record and it went perfectly with my morning coffee. It is relaxed without being dull and while it might not be chock-full of dancefloor anthems, it's full of engaging compositions and satisfying grooves. At its best, it's reminiscent of early works by luminaries such as Autechre, which as far as I'm concerned is about as praiseworthy as I can get for electronic music. World of the Waking State is a fantastic album and a promising new direction from a great producer.

Fred Oxy



CENTRAL PROCESSING UNIT

Remixes

There are certainly no signs of Sheffield's CPU Recordings slowing down as they release their most adventurous project to date. Released on a double 12-inch vinyl as well as via digital, it is an opportunity for CPU artists to get to work on their peer's electronic excursions. Thirteen tracks – all complete with their own binary identification numbers – bring together some of the label's finest moments and retouch them.

Proceedings kick off in typical CPU style with a brooding, bubbling electro workout by Sync 24 remixed by Jensen Interceptor. Subtle acid basslines are never far away from the equation in the compilation, whilst one of the stand-out tracks is Plant43's remix of Blixaboy's 'Detroit Steel', a beautiful journey into classic trance techno. One of CPU's best finds, Tryphème, has her 'Mélodramatique' track improved (no easy thing) by the talented Rhys Celeste, AKA Microlith, who sadly passed away at the start of the year.

Another of the album's standout moments is undoubtedly DJ VLR's revision of Jensen Interceptor's 'Model 2029'. Sounding like Italo disco on a bad trip – heavy, slow and totally gorgeous – it highlights how diverse CP Smith's label has become. B12's 'Step Inside' is wonderfully remixed by Noumen and is one of the compilation's more mellow affairs. It is followed up by B12 getting to work on Mrs Jynx's 'Diving Loop', making for a mature, clever and all-round stunning piece of electronica. A real landmark for a great Sheffield label and one for any self-respecting electronic music fan.

Andrew Tattersall



GARY NUMAN

MUSIC FOR THE END OF THE WORLD

Interviewing Gary Numan was always going to be an anxiety-inducing venture, as the Numanoid has a reputation in electronic music that is almost unparalleled, virtually up there alongside Kraftwerk. To existing fans, he is a god with a synthesiser. To the legion of new fans, he is a master of dark electronics. Since breaking through with Tubeway Army in 1979 with a dystopian smash-and-grab at the top of the charts, he has never stood still as an artist.

For our interview, I was prepped and all set to make my way back from the coast to chat with Gary in the comfort of my own home. Sadly that was not to be, as a traffic accident

left me looking for a quiet spot at the M1 Woodall Services, just outside Sheffield. With my wife's phone (my battery had run out) and her notebook in hand, I found a spot outside a cafe with rumbling lorries and, quite aptly, many cars passing by. We started our conversation by discussing the new album, *Savage: Songs From A Broken World*, and the first single from it, 'My Name is Ruin'.

You've got a new album out in September, *Savage*. The imagery from it is very post-apocalyptic. What inspired the album?

Savage started out as a fantasy album about what the world might become like if global warming happened and became accelerated. What would life be like for people and how would they cope? What evils would grow? As I was getting into the lyrical stage of the album, Trump comes along and starts talking about the Paris Agreement and how climate change is a hoax. It started to feel less like a fantasy project and more like an actual, real world influence. Of course, we haven't seen the full extent of climate change yet and I was always very pro-environmentalism, but Trump's comments gave *Savage* a relevance. They made it much easier to write the album and gave me a stronger purpose for writing the album. As for Trump's credit on this inspiration, he gets credit for nothing.

Making *Savage*, which is quite a dark album, was quite an enjoyable experience. When I started it I had about 25 unfinished tracks, but then left them for about a year until October and picked them up again. We pretty much finished the album in March this year, so the process was quite quick in the end.

You've had much more media attention in the last decade compared to the previous two decades. How does that feel?

I've been playlisted by Radio 6 and it is the first time the BBC have put me on a playlist since 1983. Things have been going really well and I'm very pleased with how people have received the last album and the new stuff now. There have been so many little steps forward and it feels like I'm moving in the right direction.

This is your 22nd studio album. Has the recording process

week or so, and if it's still not right I'll rewind the track back to where it was. We both understand each other and have a great relationship and are able to work quite fast now. It makes the creative process flow more easily.

How have you been preparing for the upcoming world tour?

I've just completed a mini tour and played at a festival. It was a fact-finding mission as to what songs to include on the full tour. *Standon Calling* was the first live performance, where my daughter Persia came out to perform the new single with me. It was a lovely thing for me to see her come out on stage. From the crowd's point of view the performance really took off from there.

What do your daughters think of their dad?

I think it is beginning to dawn on them what I do for a living and the reputation that I have now is not like thousands of other bands. They are starting to realise that I've been around for quite a while and that I've been quite influential. They still moan about me and for my oldest child I'm a disappointment because I don't play in massive arenas. To be honest she's right. For someone with my career I should be playing in arenas, but I'm still making strides forward.

You have lived in Los Angeles for almost five years now. What is it like coming back to the UK?

Coming back to the UK is wet, usually. I was born and bred here and have had 54 years of living here, so when I land at Heathrow it is like putting on an old pair of socks. I left the UK for a reason and that reason is still intact. You can get things

"AS FOR TRUMP'S CREDIT ON THIS INSPIRATION, HE GETS CREDIT FOR NOTHING"

changed much for you over the course of those albums?

The majority of my songs start with a piano or synth. I have a piano in the house. By playing that I work out the melodies and the chord structure. I've been doing that since 1979 with the second album and it hasn't changed since then. That is day one, whilst on day two everything is done on the computer and I love that part of the process. The piano is the backbone of the track and when you get to that final album it really does feel worthwhile. If it goes on to get any success then that is the cherry on the top.

How does *Savage* differ from your last album, *Splinter*, which felt like a much more personal album?

The album was about what I was going through with my diagnosis of depression and it was just as useful for me as going to a therapist to talk it through. It was a massively therapeutic thing to do and it allowed me to come from the other side better than I was.

You've got a very close connection with [composer and producer] Ade Fenton and praise him on your website. How important is Ade to your output?

Ade is massively important. He makes a huge contribution to the process and he just gets better and better. What I noticed with this latest album is that we didn't argue, but with *Splinter* we argued all the time, the one before that was just painful. I think I've grown confident when Ade goes off-track with a demo I send him. Sometimes he will take the track way off and in the past we would argue, whereas now I'm more able to relax with what he's doing. Sometimes I'll leave it for a

done over there and are not thwarted by the weather like you are here.

Also, it has to do with age. I reached 50 and realised I was into the second part of my life and that every day was important. I got frustrated by staying indoors and not being able to do things. I could see the quality of life in LA and thought of my daughters and looked at the opportunities for the girls to take as they grew up.

I'm still quite childishly optimistic about the future despite my age and what time I may have left. Those targets, the things I want to happen, are the things that still make it exciting.

Andrew Tattersall

***Savage: Songs from a Broken World* is released on 15 September. Numan's World Tour starts with a sold out date in Cardiff on 30 September.**

garynuman.com | [@numanofficial](https://www.instagram.com/numanofficial)

HEADSUP

REGATHER

Since their founding in 2010, Sharrow's Regather Co-operative have nurtured an eclectic range of projects, from fruit and veg delivery to a bad film club. We spoke to Tim Feben to find out what's coming up and where they're going next.

I've seen the vision of Regather described as a "mutual local economy". Can you explain that in a nutshell?

Essentially it's just a way of saying we want to get people buying, trading and working together on a local level and for the people involved to have control over the activities that make up their time. For example, our fruit and veg box scheme, where we build a platform for local farmers and food businesses to reach the wider public. Our bar and outdoor events serve craft beer made by Regather workers at our on-site brewery and our venue provides the forum for people to come together, exchange ideas and socialise. As it's part of a co-operative structure we all have control, there's no one person

base grows for things like the veg box, the economies of scale kick in and we start to really get that buying power to develop those supply chains. The organic supply chain in Sheffield is good but it's not as cheap as it could be with more people getting involved.

What's coming up this year that you're excited about?

I'm excited to have David Thomas Broughton (9 December) and Alasdair Roberts (22 November) come and play for us – I've been trying to get Broughton for a while as he's a really great act! We're also involved in the Sheffield Comedy Festival in October for the first time this year, which will supplement our monthly comedy series that Sean Morley heads up. As for our weekly film night, we love documentaries and will be focusing on this over the coming season. Sheffield Adventure Film Festival will be back as a regular contributor, as well as a new series of live soundtracks premiering at this year's Sensoria.

What's your favourite gig you've hosted at Regather?

It's a tough one but I was really happy to have Nuala Honan

"AS IT'S PART OF A CO-OPERATIVE STRUCTURE, WE ALL HAVE CONTROL"

who's more powerful than their vote and if there are profits to be had they'd get shared out equally. Just by having that mechanism everybody can hold each other and the business to account.

How much support do you get from the council?

We have a good relationship with the council and are trying to forge further links where possible but we don't receive any funding from them or across the board, bar a few smaller grants. We aim to be self-sufficient where possible through our commercial activities, making our products attractive and competitive, which should make us more resilient in the longer term. That's not to say we wouldn't welcome further support and investment from the various bodies out there, but we've got this far without. We've been trying to ramp up our footprint in Sheffield and get more involved in various projects at a higher level, to help steer the debate towards a Sheffield we want to see. That's been slowly coming together with various food partnerships and community economic development projects that are currently in place or being developed.

What projects are in the pipeline?

We're looking to scale-up all our business activities and keep things building and building. Ultimately as our customer

performing for us again. She's someone we've been working with for years as a promoter. The room at Regather suits intimate shows and ones where the audience is right along with the performer for the whole journey, and that night was packed with a top atmosphere. It just clicked.

Sam Gregory



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FILMREEL

SHIN GODZILLA / SENSORIA / AND 2017

SHIN GODZILLA

Hideaki Anno & Shinji Higuchi, Japan, 2016

63 years on, the monster has re-emerged to wreak its havoc. But why now? What can the beast have to say in these times?

Co-directors Hideaki Anno and Shinji Higuchi were tasked with making the 31st film in the franchise a return to its roots, combining pulp drama with the complicated psychology of a nation weathering the memory of nuclear catastrophe (WW2 and Fukushima). The directors have learnt lessons from the Hollywood reboots and attempted to get away from the more absurd elements of the Mothra/SpaceGodzilla era (which may disappoint some).

The film is lethally efficient with its material and the two-hour running time whips by, even as much of the 'action' involves seemingly endless government meetings, played to deadpan satirical effect. Ambitious government adviser, Rando Yaguchi (Hiroki Hasegawa), tasked with working out how to stop the creature destroying Tokyo, assembles a team of 'maverick' scientists and 'nerds' (cue entertaining cod-scientific dialogue), while the politicians and military struggle with the difficulties of evacuating the city and the constitutional implications of military action. Indeed, throughout the film the thread of Japan's place in the world, its problematic ties to the US and hopeful sources of collaboration (France and Germany) are ever-present.

Shin Godzilla makes the bold decision to introduce the creature almost from the start, which risks upending the film with its googly-eyed ridiculousness. However, as the film evolves so too does Godzilla, becoming ever more threatening and uncanny. The choice to incorporate music from the early Godzilla films both acknowledges its dramatic effectiveness but also brings an element of cool detachment to the film, as its original mono mix precludes the bowel-trembling rumble of Hollywood surround sound one might have anticipated of a monster film.

In an age when nuclear threat is worryingly real again, *Godzilla*'s resurgence offers a well-timed and entertaining view from a nation that has suffered its all-too-real effects.

Stephen Chase

SENSUAL EXPERIENCES OF FILM AND MUSIC: SENSORIA & AND 2017

Two remarkable festivals – one in Sheffield and environs, the other in Castleton – between them present not just an intriguing range of films, but an alluring programme of other audiovisual and multi-sensory delights.

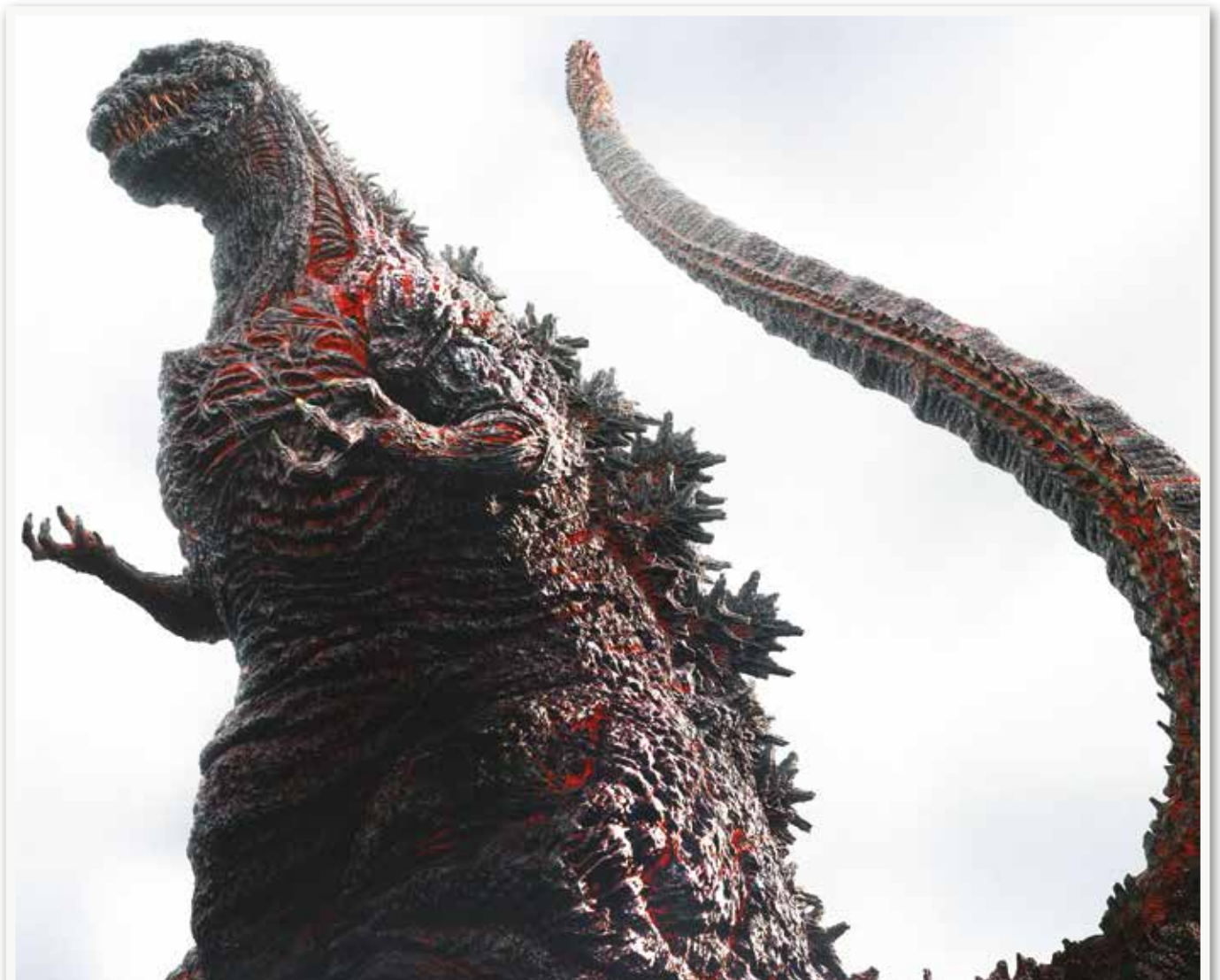
Sensoria 2017 is almost upon us. The festival will be screening Fritz Lang's deservedly classic **Metropolis** (see listings), and is also showing **Rumble: The Indians Who Rocked the World**, with an introduction by Richard Hawley on 1 October at the University's Drama Studio. This documentary by Catherine Bainbridge and Alfonso Maiorana (Canada, 2017), which went down a storm at Cannes, focuses on the too-often overlooked contributions to popular music by Native American musicians (such as Link Wray, whose epic 1957 guitar instrumental the film's title references). Telling more than just individual stories, The New York Times describes *Rumble* as providing 'a masterclass in the mixing of cultures'. Check out the festival website (sensoria.org.uk) for further info.

AND (Abandon Normal Devices) has an extraordinary film programme alongside what sounds like an utterly enthralling range of events, experiences and exhibition pieces – such as those entitled 'listening to the dark' and 'experiencing gravity'. Check out the festival website for details (and to book tickets or an exceptionally good value festival pass: andfestival.org.uk/events/and-festival-2017).

With two sets of shorts exploring geology, minerals, the impact of drones and other technologies, and a programme promising 'poetic reflection on the verticality of the earth and how this is rendered', AND also offers some more mainstream filmic fare. The 23 September 7pm double bill of **The Descent** (Neil Marshall, UK 2005) and **Tremors** (Ron Underwood, USA 1990) is truly inspired for a festival exploring relationships between humans, technology, and the 'natural' world, as well as between what is above and what is below the ground. It will also be a lot of fun – not least when Kevin Bacon says, "This valley is just one long smorgasbord."

With free film events such as 'Elevator Pitch', reflecting on the greatest elevator scenes in film, a meditation on planes and capitalism (**In Free Fall**, Hito Steyerl, 2010), and lots, lots more, AND is well worth an expansively sensory trip to Castleton.

Samantha Holland



Shin Godzilla (2016)

FILM LISTINGS

HOSTED BY SAMANTHA HOLLAND

SHOWROOM SHORTS

TUE 19 SEP | 9PM

SHOWROOM CINEMA MAIN BAR | FREE

September sees the return of Showroom Shorts after a brief summer hiatus. With gems from local filmmakers and further afield, a raffle and free admission, this is an excellent way to experience a range of shorts – and possibly be inspired to make and submit your own.

syfn.org/events/showroom-shorts

BECOMING CHAZ

FENTON BAILEY & RANDY BARBATO, USA, 2011

SUN 24 SEP | 3:30PM | SHOWROOM CINEMA

40 when this film was made, Chastity Bono goes by Chaz and is six months into hormone treatment to transition. Having spent much of his childhood on display on TV, but latterly coming out as lesbian and becoming a LGBT activist, Sonny and Cher's only child has a fascinating life story.

showroomworkstation.org.uk/becomingchaz

THE WHITE DIAMOND

WERNER HERZOG, GERMANY, 2004

SAT 23 SEP | CASTLETON VILLAGE HALL | £4/£3

One of Herzog's lesser-known documentaries, this film journeys into a rarely explored part of the world – the unspoilt canopies in the heart of Guyana – with airship engineer Dr Graham Dorrington. Herzog follows Dorrington's emotionally loaded trip to the giant Kaieteur Falls, where he plans to fly his helium-filled invention.

andfestival.org.uk/events/white-diamond-dir-werner-herzog

FACTORY FLOOR: METROPOLIS LIVE SCORE

SUN 1 OCT | 4:30PM | MAGNA FACE OF STEEL AT MAGNA SCIENCE ADVENTURE, ROTHERHAM | £11.50/£9.50

Sensoria presents post-industrial electronic duo Factory Floor (Nik Void and Gabriel Gurnsey) for the northern premiere of their new live score for **Metropolis** (Fritz Lang, Germany, 1927). Combining sci-fi with social critique, *Metropolis*' dystopian future shows exploited workers with revolution in mind. At a monumental site, this screening is of the 150-minute reconstructed and restored 2010 version.

metropolismagna.eventbrite.co.uk



B. John

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NOW THEN PRESENTS...

King Capisce

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NITIN SAWHNEY & CHRIS PACKHAM
discuss Sky Arts project *The Animal Symphony*.

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BANNERDALE OSTEOPATHS

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"Don't live with pain," reads the sign outside the now well-established osteopaths in the heart of Nether Edge. "Obviously," I found myself thinking as I read it. As I mused a little further whilst walking on, I realised I'd had a niggling pain in my lower back for what was then almost 12 months. Confronted with this internal paradox, I decided to take advantage of their introductory offer and get a long-overdue MOT of my bones, muscles and general bodily workings. It was nothing short of a revelation.

Owner, Steve, and his team of highly-trained specialists Mariska and Alex, have been operating under the Bannerdale banner since 2005. Having set up on (you guessed it) Bannerdale Road, they moved to their home in Nether Edge in 2013, where they operate in state-of-the-art facilities with some world-leading technologies to alleviate aches and pains.

One of these technologies is their therapeutic K-Laser. "We're really excited about our therapeutic K-Laser, because we're the only clinic in Yorkshire with one of this power and sophistication. It's the most advanced one out there and can do some amazing things to help people get better, quicker," Steve enthused. "The only thing that can repair damage in your body is your own body. As osteopaths, we try to speed this up by removing any barriers to this happening. The K-Laser allows us to actually speed up the healing on a cellular level."

For your initial assessment and first session at £30, get in touch. Oh, and definitely don't live with pain, like this wally did for too long.



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True to one of our core principles, the Discounts App is aimed at encouraging people to change their shopping habits and regularly support our city's unique independent traders, contributing to the local economy, rather than the wealth of often-distant multinational shareholders.

Users can browse individual trader profiles, get the low-down on their wares, then take a look at offers and discounts with that business, some of them super exclusive. Then it's just a matter of showing their phone at the point of sale. It works on Android and iOS, and also has a nifty map function to aid navigation. Our top offers this month are a free bottle of wine when you buy two main courses at Silversmiths and 50% off film tickets at Film Unit.

All new sign-ups are priced at £180 + VAT for twelve months (60p per day) or £120 + VAT for six months (80p per day). We'll also throw in free push notifications - pop-up messages sent to our 15,000 App users, which are usually £20 a pop - as well as a monthly email detailing the number of views an offer receives so traders can see what users think of the discount or offer. We also tweet, retweet and support traders via our @NTDiscounts and @NowThenMag Twitter accounts and send out a monthly newsletter to App users detailing new offers.

The Now Then Discounts App enables traders on a low budget to reach an engaged audience who are actively seeking to purchase goods and services from independent businesses in Sheffield. If you're interested in getting in touch to find out more about how your business can get on the App, please contact james@opusindependents.com.

HAGGLERS CORNER

586 QUEENS ROAD, S2 4DU
HAGGLERSCORNER.CO.UK



Hagglers Corner is a welcoming hub of creativity and collaboration, championing the independent makers and doers of Sheffield and providing a family-friendly environment for all to explore and enjoy.

The latest addition to the collective is Hagglers Bar. Serving up tasty cocktails, local ales, live music and DJs, and opening until 2am on Fridays and Saturdays, it's a cosy spot to enjoy a few tipples with pals. And be sure to take advantage of their 'Two cocktails for £10' offer.

If you're looking to host a party, the beautifully decorated event space is perfect for celebrating special occasions, and they're currently offering discounted venue hire on Friday nights, so do get in touch via their website for more details. And for the forward-planners amongst you, they're also taking bookings for Christmas parties.

And finally, don't forget to head down to Hagglers Fair on Saturday 24 September, where you'll find stalls from local artists, live music, food stalls, kids activities and more delicious local booze than you can shake a stick at.

FOUNDRY COFFEE ROASTERS

WHARNCLIFFE HOUSE,
44 BANK STREET, S1 2DS
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ROASTERS.COM



We discovered their cafe whilst delivering this very publication to Bank Street Arts towards the latter part of last year, and have been so impressed by this independent business' approach to the world's favourite beverage that we've been regular customers ever since.

Having established their roastery in Nether Edge in 2012, this group of friends have built their company on a philosophy of simplicity, transparency, excellent service and good value, and these core values are apparent in every aspect of the business, from their ethical stance on the sourcing of their beans, to their meticulous method of making the perfect cup of Joe.

As well as freshly roasting coffee for you to buy directly from them for your pot at home, the aforementioned Foundry Coffee cafe on Bank Street has also installed the new and exclusive Londinium R espresso machine. Firsthand experience tells us that this is a seriously sophisticated piece of kit which does justice to the quality and care that are the benchmarks of all things Foundry.

KING CAPISCE: ALBUM LAUNCH & ROLLER TRIO

ABBEYDALE PICTURE HOUSE
FRIDAY 15 SEPTEMBER



It's been a long time coming, but King Capisce have finally returned with their much-anticipated third album, **Memento Mori**. The Sheffield-based experimental instrumental outfit are part of a new wave of pioneering UK jazz crossover bands and their acclaimed sound is brimming with energy. The band have been described by BBC6 Music as 'an exciting cross-genre talent' and the new release is undoubtedly their best yet.

To celebrate the new album, Now Then and King Capisce are hosting a super special launch party in the beautiful surroundings of the Abbeydale Picture House, and naturally, you're all invited. You can expect a stonking set from King Capisce themselves and a high-octane supporting slot filled by none other than Mercury Prize and MOBO Award nominees, Roller Trio, plus we'll be serving up ale from Abbeydale Brewery and playing our favourite tunes in between the bands to keep your toes tapping. So come on down. We'd love to see you all there.

THE GENE GENIE

THE RED DEER
SEPTEMBER - DECEMBER 2017



Genetic modification. We're all aware of its prevalence in the world around us and the ethical issues which surround it, particularly in the food industry, but how do we really feel about it? Sheffield artist Anthony Bennett has created The Gene Genie, a brand new installation of artworks made up of sculptures and photomontage, which aims to investigate the emotional response of 'people with full bellies' to the subject of GM.

The works are part of a wider discourse called Pontifications in the Pub hosted by The Red Deer's landlord, Jacob Nickles, and reflecting on the impact of humans on the biosphere of the planet, the Anthropocene, the scale of some of the predicaments we face and how we can address them. It will feature inclusive presentations by academics and professionals, encouraging debate and promoting awareness.

Head to The Red Deer on 14 September from 7:30pm for The Gene Genie's opening event or alternatively you can experience it at your leisure with a pint of ale in hand from 15 September to 2 December.

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Room 4: HOUSE CLASSICS, CHEESY POP

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- 09/09 **Aye Caramba! MIND Benefit**
- 12/09 **Daft Chuffs**
- 13/09 **Reel Femmes**
- 16/09 **Eric Random**
- 19/09 **Superheroes of Slam**
- 23/09 **Kog FM Launch Party**
- 25/09 **Cheese on Bread**
- 28/09 **"Improvised Photographs" (exhib)**
- 26/09 **Singer Songwriter Club**
- 28/09 **The Sheffield Improv Jam**
- 29/30 **Batman - the Spoof Musical**
- 30/09 **Culture and the City**

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CROOKED CLAW
Tattoo



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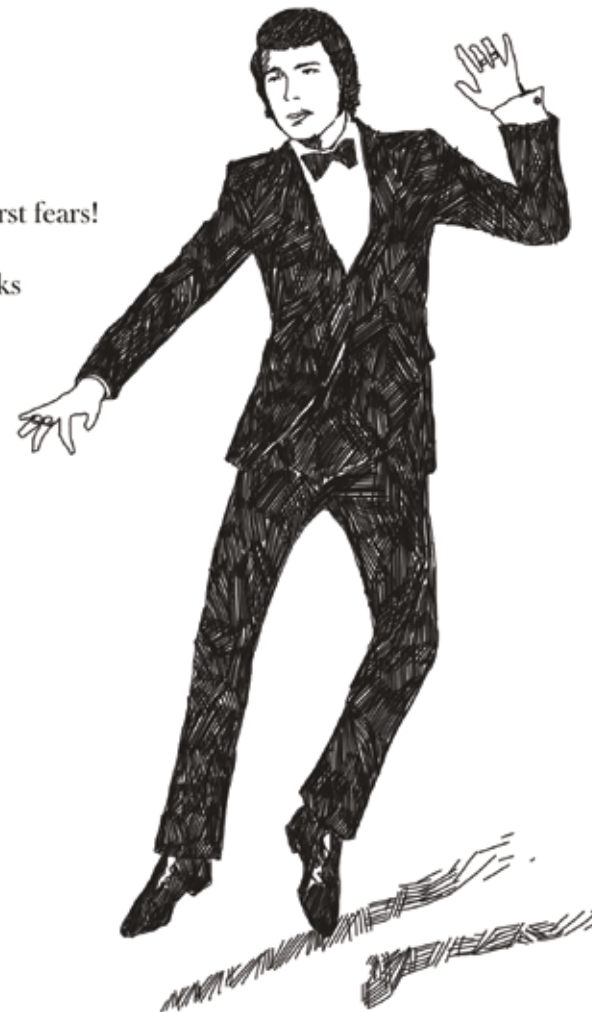


National Geographic
EXPLORERS OF SHOWBIZ no. 3

Jonesy's cache of bras and knickers confirm the Hump's worst fears!

When Engelbert Humperdinck, he of the swarthy good looks joined the ill-fated Terry Wogan Expedition (1967-69) to the Antarctic, he was astounded and disheartened to discover they had been beaten to the Pole by his rival the Welshman Tom Jones.

Words: Mike Somerset Ward
Picture: Varrod Goblinsk



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STUDENTS' UNION, S1
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